arglebargle!

friday, june 30, 2006

Hanna-Barbera Glory Days

In 1979 *Cartoonist Profiles* magazine ran this little photo feature on Animation Production at Hanna-Barbera. If nothing else it drives home just how much the industry has changed in the past 27 years. Here longtime animation veteran Harry Love gives a lesson in timing to a room teaming with eager young students. (See anybody you know --or perhaps even *yourself* in this photo?) ...And you know the lesson must involve the *Flintstones* 'cause he's holding a Fred and Barney model sheet!

The Production of Animated Cartoons

Harry Love, animation consultant and director of Hanna-Barbera Productions' Animation College, illustrates a lesson in the timing of action in animation.

For some of our younger readers, who may aspire to the animation field, but who aren't yet familiar with the various steps involved in producing a cartoon, we offer this brief outline of the procedure by our friend, HARRY LOVE, the Supervisor of HANNA-BARBERA's Animation Training Program.

The production of an animated cartoon is dependent on length of cartoon (six minutes, half hour, feature, etc.), style, subject matter, for television or theatrical release. However, the basic procedures are similar, and the following is a very brief simplified formula.

Stories are written either in script form, or as a "story board." More often in script form from which a "production story board" is made. This is a series of small sketches accompanied by dialog, technical information and explanation of the action, all telling the story in continuity.

Voices are selected and recorded, and the character models are designed. The recorded voices and all dialog are "read" by the film editor for length of each word and syllable. All this is indicated on the "exposure sheet" before any animation is started. The exposure sheet is the guide for the animator, camera and all other departments.

The story board is given to the director who plans a detailed description of all the actions and timing. He will clarify and indicate all this on the exposure sheet.

A "layout person" will make finished drawings (from the story board) of the background and character for each scene. All this material goes to the director preparatory to handing out the animation. Subsequently the background drawings are given to the "background artists" who will paint the background used in each scene.

The director explains and "acts out" all the actions and dialog, in detail, to the "animator." The animator sketches, fairly roughly, all the actions, expressions, and timing as directed. Each drawing is numbered and written on the exposure sheet. The assistant animator will clean up all the animator's drawings and make every other drawing. The "inbetweener" will make the missing inbetween drawings.

"Animation checkers" go over every scene for missing drawings, correct any camera instructions, and prepare the scene for Xerox, painting and camera.

The "Xerox process", which is unlike a normal duplicating machine, is the mechanical process where all the drawings are transferred from the paper drawings to acetate celluloids, called "cels".

These cels are then sent to the ink and paint department, where an "inker" will retouch any lines as needed and the "painter" will paint in the colors of all the characters and props.

The finished cels and exposure sheets containing all camera instructions are sent to the camera department. The camera is a 35mm stop-motion camera, suspended above the camera table.

The cameraman places the background down on the table and the cels over the background. He shoots one frame at a time, according to the exposure sheet.

The film is sent to the lab, developed, and returned to film editing.

All voice tracks, music tracks, sound effects and dialog are synchronized with the picture by the film editor. The process of combining all the sound tracks with the picture is called "dubbing". After dubbing, a final composite print is made. When this has been approved, release prints are made for television release or theatrical distribution.

Following are several pages of photos showing a number of the steps involved in producing animated cartoons at Hanna-Barbera.

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TOP PHOTO — *A student of Hanna-Barbera Productions' Animation College practices transferring a scene from the storyboard to layout stage of animation.*

about me

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Bits o' Weirdness #1
Battle of the Brothers!

BOTTOM PHOTO — *Students practice at lighted animation boards during a class of Hanna-Barbera Productions' Animation College.*

Wow, check out all the "That '70's Show" fashions and hair in this shot. (Looks like my High school annual actually...)

Now what character is this...and who's he designing? (Kinda looks like George Clooney on the right.)

2009 is Bustin' Loose All Over!
R. I. P. Bettie Page
Black & White in COLOR #5 : The CREATURE!

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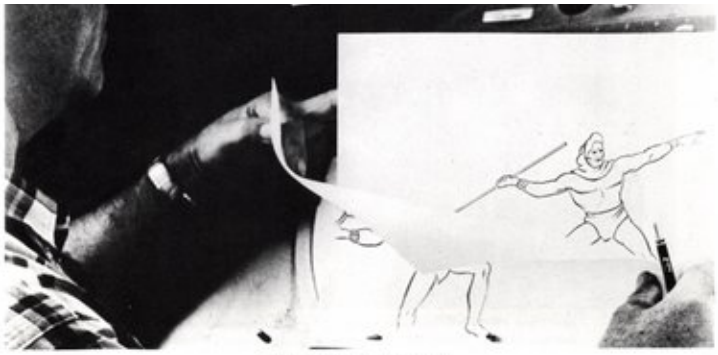
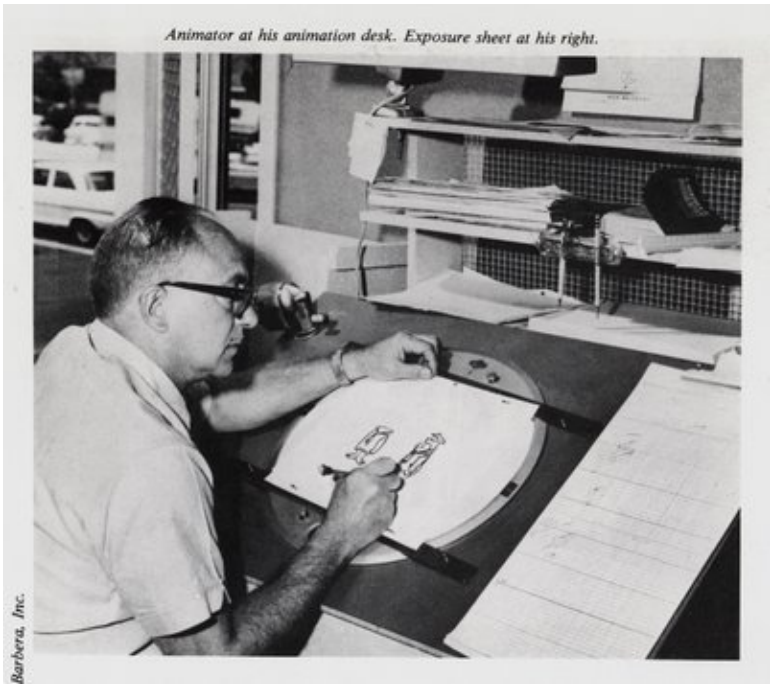


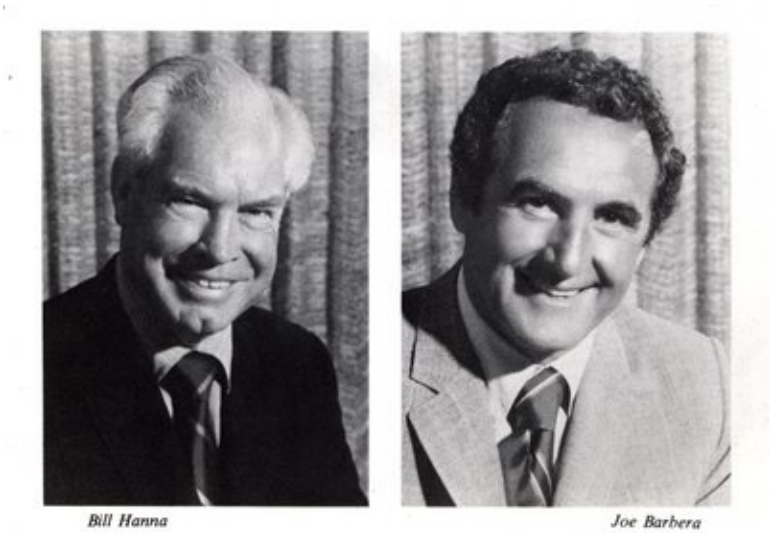
Animator "flipping" drawings



Animator at his animation desk. Exposure sheet at his right.

Barbera, Inc.

"Animator" hell! Isn't that the great **Carlo Vinci** animatin' classic Flintstone here? (This shot obviously came from deeper in the archives -- just look at the cars in the parking lot outside!)



Bill Hanna *Joe Barbera*

Cartoon geniuses still in their prime.

The Xerox process that Harry mentions.

©Hanna-Barbera, Inc.

Today's generation of animation student might well wonder what *any* of the equipment in this room is actually used for.

Joseph Barbera, President of Hanna-Barbera Productions, explains the quality of animation in the feature "Heidi" to the students of the studio's animation college.

Joe, here apparently wearing John Travolta's suit *from Saturday Night Fever*, keeps 'em enthralled! (Yet *another* fine group of animation students on the road to wealth and fame!)

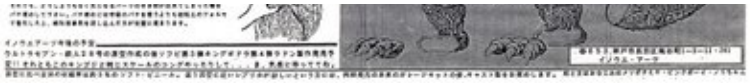
Ah, one of the lovely ink-and-paint girls! Anybody know who this is? (I'm guessing this is probably an older shot too, since the character on the cel she's holding up looks suspiciously like ol' *Injun Joe* from 1968's *The Adventures of Huckleberry Finn.)*
As much as I would've liked to have been, I wasn't around H-B back then...but I bet *somebody* reading this probably was. Any further insight or clarification concerning the folks and rooms presented in this photo essay would be *greatly* appreciated.
Otherwise, my thanks to Jud Hurd for the original article and photos, and Joe and Bill for the original inspiration.

posted by c. martin croker at 12:23 pm | 4 comments

thursday, june 29, 2006

Secret lives of Kaiju

I've long been amused by the not-so-subtle differences between American and Japanese culture. While each is undeniably quirky in it's own way, I'll vote the Japanese as culture-quirk kings, hands down. Here's a prime example why: back in 1989 when I was working with Dave Strandquest at Cinema Concepts, *Batman* was in theatres and the garage kit market was in full swing. Japanese garage kits of this era were the generally the nicest, not just because of the overindulgent sculpts, but also because of the hi-concept box graphics, and the uh... unpredictable nature of the instruction sheets. Well, in that catagory *this* one takes the cake! It came with the *Inoue Arts '62 Godzilla* release and...well, it's like no other model instructions *I've* ever seen before. Check out the page below and you may find yourself asking --as I did-- *what in the Hell??!?* Here I always thought them *Gargantua* twins were *brothers* for cryin' out loud --& had no clue about the other two!
...Ya think ya know people.



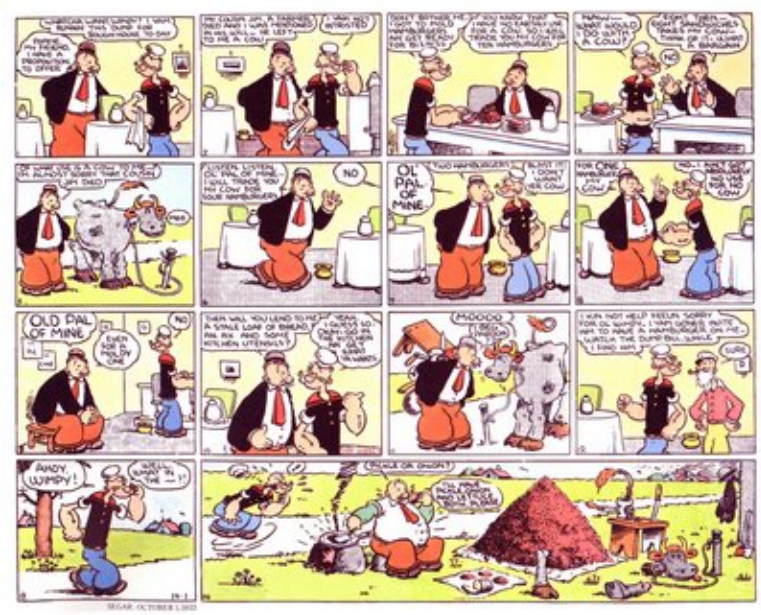
Seriously, If anybody has any instructions that rival this one for weirdness, let me know --I'd love to see 'em.

posted by c. martin croker at 5:36 pm | 4 comments

wednesday, june 28, 2006

Bizzarro Comic Tales #4

Wow! Vegans beware...It's still pretty amazing that this *Popeye* comic by the great SEGAR(!) from October 1933 actually saw print, but it did. While the list of comic strip don'ts back then was a long and curious one, (ie: female skin showing, snakes, dirty socks) there was no real provision against depictions of animal cruelty. Oddly enough though, this *Wimpy* episode reportedly received the *most* mail of *any* strip that featured him...and *amazingly* all of it was **positive!** (Segar, worried about a backlash, had already written a letter of apology --then didn't even have to use it) Times sure have changed. Today you couldn't get a strip like this by the censors in a million years...and you'd have to be crazy to try! (In fact I'll actually be kinda surprised if I don't hear something weird back from running it today...but here goes...)
Prepare to be stunned --and no peeking at the end!



King Features Syndicate. Thanks to Bud Sagendorf for the image!

posted by c. martin croker at 4:54 pm | 8 comments

monday, june 26, 2006

Warner Club News-The Cartoon Studio in '45

About a decade ago I was at the local monthly Lakewood flea market when I spotted this little item.

It's an issue of the "Warner Club News", the official inter-departmental west-coast studio newsletter. I think I bought it for 6.50 if memory serves. This particular issue is from April 1945, the final days of WW2. What makes it special is that this time around the cover story is on "The Cartoon Studio", and the cover itself features over 25 photos of the cartoon staff at work cobbled together my longtime Warners story man Mike Maltese! Mike also wrote a funny yet very informative piece inside about how the actual cartoons would come together, and who's responsible for this phase of production and that. It was still the golden age at Tertmite Terrace... Despite the fact that Tex Avery had already been gone over 3 years and Bob Clampett wasn't going to be around *much* longer.

April, 1945 WARNER CLUB NEWS Page Three

ANIMATED CARTOONS

By MICHAEL MALTESE

Without realizing what he was saying because he was in a straight jacket at the time, someone once foolishly asked: "What makes 'em movie?" The immediate result was a torrent of articles, pamphlets, books and long-winded lectures on the how, why and wherefore of animated cartoons.

Sometimes I think it can never really be explained to the complete satisfaction of all.

The "why" is not an easy one to answer. People seem to like them. There's nothing in the past with their hand-moved exercises to view them.

The "how" is something else again. There are times when I break into a cold sweat when I contemplate in detail the tremendous amount of material, thought and work needed to zig-zag an average seven-minute animated cartoon together from its first inception in the Story Department to its final showing in a theatre where some stout, no invariably says: "Look, Herman! . . . It's one of dem cartoons! . . . Let's go out for a smoke!"

When this happens, everyone having had anything to do with the picture is hurt, because he feels, and justly so, that without his contribution of talent the picture could never be. This fact is doubly true of animated cartoon workers.

It's a case of touch and go on operation right down the line. The storymen note there are an many semi-workable ideas and possibly to write one among. The story sketch man illustrates the idea with dozens of little sketches which are placed in continuity on a story board. The director goes over the story with the story man and changes are made. Sketches are subtracted, new ones added. A gag session is called with all other story men and directors. New suggestions. A final going over and the script is ready.

The dialogue is recorded and each syllable is taken off the sound track and put on special sheets. This enables the animator to fit mouth actions accurately to the recorded dialogue. The director times the action frame by frame and assigns them to the lords of scenes to his animators after the layout men has contributed his share by staging the scenes of action with carefully figured drawings.

Approximately ten thousand numbered drawings are made for an average cartoon short by the animators, assistant animators, breakdown men and inbetweeners. Pencil test reels are then made of each scene to double check the final drawn action.

A special effects department animates all effects that are not done by the character animators. A checking department guards against the many chances of error and plans the painter's scenes through the inking, painting and camera departments. The inkers place a celluloid over the finished animator's drawings and trace in in india ink. The inked "cels" are in turn reversed and the painters color them with two-shipping opaque paints.

Meanwhile, the background artist, using the layout man's drawn models of the staged scenes, makes technically accurate paintings of each one. These are the ones that finally reach the screen in conjunction with the painted "cels."

A soap motion camera is used to do this as each frame of film has to be shot separately. This is done by placing the background painting on the camera and the painted "cel" over the background. The background shows through the unpainted portion of the "cel," giving the illusion that the cartoon character on the "cel" is operating in the background scenery. The picture is taken, the "cel" removed, and the next succeeding action "cel" of the character is placed over the background. This is repeated with the remaining thousands of "cels." New backgrounds are used on the action changes.

With the director's timing sheet to guide it, the music department writes a score to suit the mood of every action. An orchestral arrangement is made of this and put on a separate reel. By this time a separate sound effects reel has been completed. The dialogue reel is in readiness, for use, to the main action reel. These are recorded in sync on one master reel after much editing, cutting, etc.

We have a staff of some one hundred and sixty workers giving their talents to several cartoons in different stages of completion at once. Under this setup it takes about ten to twelve months from the time a cartoon is begun to the time the audience says: "Hey, Mabel! . . . It's one of those Warner Bros. Cartoons! . . . Let's NOT go out for a smoke!"

There are four producing units here. Each unit is responsible for a given number of pictures per schedule year. A unit consists of a director, storyman or two, as the case may be, layout man, background artist or artists, animators, breakdown men, assistant animators and inbetweeners. The camera man, assistant camera men, planners and checkers, inkers, painters, cutter, assistant cutter, music department, etc., each for all departments. A great deal of responsibility for the choice of story, etc., falls on the shoulders of the directors: Fritz Freleng, Chuck Jones, Bob Clampett, Bob McKimson. Each department supervisor specialized workers with years of training to do the job right. It takes years of experience plus a natural trend in the individual making to be a good animator. I know, because I spent years trying and finally had to resign to the story department where for some unexplainable reason I succeed to fit it. . . . Luckily for me! There's an old saying to the business that when Rembrandt did a picture it just laid there, but when Mickey Mouse did a picture it got up and walked off the screen. A number of our best animators have taken his art seriously. We combine quite a few art show prize winners and score two art teachers. In short, don't sell the cartoon shorts short, because we mean everything they say.

It's a tough, specialized field of motion pictures and there's no producing to what 'maybe it will' program. The competition spirit here helps towards a better product. Especially if it's a cooperative competitive spirit. Each department realizes that its best department's work must be as good to have their own appreciated as the others. A number of one hand washing the other.

Eddie Selzer's inauguration of the story jam session has helped a great deal in this direction. Each story is completed in toto with the exception that instead of its going right into production a jam session is called and a final going over treatment given by the rest of the story men and directors. This makes for an interchanging of ideas, a comparing of notes, an interchanging of working methods, the incorporating of merits of attack to a successful conclusion with one's own approach. In short, the cooperative competitive spirit. The animated cartoon. We love them. We hope you do.

Mike Maltese

COVER ILLUSTRATION
Cartoon Studio

Photo by Floyd McCarthy
Arranged by Mike Maltese

First Row: Virgil Ross, Warren Batchelder, Louise Beavers, Joseph P. Wilbur, Dorothy Miller, Edward Selzer, Hazel Miller, Arthur Wilson, John W. Burton.

Second Row: Don Williams, Arthur Davis, Richard Richardson, Ariadne Klimenok, Cal Dalton, Lloyd Vaughan, Ben Washam, Basil Davidovich, Maurice Fagan, Gerry Chiniquy, Manuel Perez, John Kennedy, P. D. Eblen, Kenneth Champin, Louis Aagaard.

Third Row: Verona Rapp, Kenneth Muse, Ann Almond, Mel Shaw, Rae Klein, Charles Jones, Four of the Story Girls of the Inking and Painting Department.

Fourth Row: Hazel Sewell, Treganowth Brown, Stanley Price, Isadore Freleng, Marilyn Wood, Madelyn Wood, Phil Dreiland, Robert Gribbroek, Marjorie Swayze, A. C. Gamer, Peter Glueger, Avril Thompson.

Fifth Row: Paul Julian, Warren Foster, Robert McKimson, Edward Selzer, Robert Clampett Animation Unit, Treasure Finkelson, Reginald Day, Paul Marcus, A. G. Chaney, Mildred Hunt, Carl W. Stalling.

Sixth Row: Evelyn Henderson, Isadore Freleng, Michael Maltese, E. B. Penner, Charles Jones, Wilfred Jackson, Robert Clampett, Tom McKimson, Robert Kerr, Henry Gerner.

Here's the cover photos a little bigger so maybe you can tell who's who. A few of these shots I've seen before...But a lot of them I haven't. If you look close you can see lots of legendary animators, including Bob Clampett's entire animation unit--see if you can spot the ones that look like Gremlins from *"Russian Rhapsody"*--Enjoy!

First Row: Virgil Ross, Warren Batchelder, Louise Beaty, Joseph P. Wilbur, Dorothy Miller, Edward Selzer, Helen Miller, Arthur Melmer, John W. Burton.
Second Row: Don Williams, Arthur Davis, Richard Bickenbach, Amedee Kinnamon, Cal Dalton, Lloyd Vaughan, Bob Wickham, Paul Davidovich, Maurice Fogle, Gerry Chiniquy, Manuel Perez, John Kennedy, P. D. Klier, Kenneth Gilbreath, Louis Appel.

Third Row: Verona Bangs, Kenneth Muse, Ann Almond, Mel Wane, Karl Klein, Charley Jones, Four of the Busy Girls of the Inking and Painting Department.

Fourth Row: Karol Harris, Tregoweth Brown, Hawley Pratt, Isadore Freleng, Marilyn Wood, Madilyn Wood, Phil DeGuard, Robert Gribbroek, Marjorie Jasper, A. C. Gamer, Peter Guenger, Auril Thompson.

Fifth Row: Paul Julian, Warren Foster, Robert McKimson, Edward Selzer, Robert Clampett Animation Unit, Sue Gee, Florence Finkelhor, Raynelle Day, Paul Marron, R. G. Chaney, Mildred Rossi, Carl W. Stalling.

Sixth Row: Evelyn Henderson, Isadore Freleng, Michael Maltese, E. S. Pierce, Charles Jones, Michael Sasanoff, Robert Clampett, Tom McKimson, Hubert Karp, Henry Garner.

posted by c. martin croker at 12:44 pm | 0 comments

sunday, june 25, 2006

Black & White in COLOR #2

Paul Blaisdell! One of my heroes to be sure...and one of Hollywood's great unsung craftsmen as well. Paul was a true creative --few and far between in his field. He was the guy in Hollywood you called when you had practically no money and needed a miracle...and over and over, Paul delivered. His most recognized work was featured in 1950's Sci-fi movies like *It Conquered the World, The She-Creature, Invasion of the Saucer-Men, Day the world Ended, Beast with a Million Eyes,* and *It, The Terror from Beyond Space.*

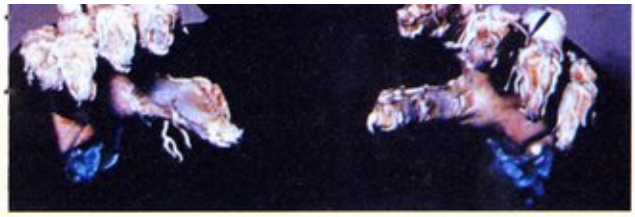
Since virtually *all* the films he worked on were shot in black & white, Here's some choice COLOR behind-the-scenes shots from a few of those films. First up and hopefully obvious, is Paul in the just-finished She-Creature costume. Paul played his creations himself more often than not, and this time around is no exception. Here he clowns around with Bob Burns' wife Kathy. (So where Bob at? --behind the camera, natch.)

The "lunch hooks" on the costume's abdomen actually *could* open and close, but the effect was never utilized in the film.

The above shot was taken on the 100 foot suspension bridge that led to Paul's Topanga Canyon home. (How cool is that?) The bridge provided several close by photo-ops --As demonstrated by Paul and Bob Burns here posing as Drac and Frank *underneath* the very same bridge on a fun-filled Saturday night.

Bob Burns was Paul's good friend, fx assistant and cohort for many years and together they worked on a long list of films. Here's the two pals in 1957 with some of the props Paul built for *Invasion of the Saucermen*. (The wooden construct spaceship in the foreground reportedly required Paul to apply *100 coats* of paint to get the desired smooth look!)

This truly inspired and exceptional 50's monster design inspired about a billion rip-offs. Paul put these babies together for *pennies* of what any big budget beastie would cost...and they're still pretty damn creepy some *50 years* later! Talk about showmanship!



This shot is of an unused prototype of the Saucerman head. It was never actually intended for use in the film production.
I think it's way scarier looking with the smaller, sunken eyeballs rather than the buggy-veiny. This head definitely has more of a Gene Colan thing goin' on....

Paul made this 18 inch hand puppet (nicknamed "Little Hercules") for the climax of Roger Corman's *The Beast with a Million Eyes* for *DIRT CHEAP!!*
How cheap you ask?...try *$400,* punk!

Paul designed *The Tabonga* the Living-Tree-spirit monster featured in *From Hell It Came* ...but he didn't build it the costume...and he was never paid for his work! So here's his *designs* in color, at least.

And bringin' up the rear, Pound for pound Blaisdell's best known work for sheer design *insanity* has to be *BEULAH* (As she was affectionately known) from *1956's It Conquered the World*. Described as everything from a upside-down teepee to a 7-foot carrot monster, The image of Beulah has actually become pretty iconic. For *years Creature Features* in Burbank had a huge Beulah standee in their front window on Olive Ave. (I *still* can't believe I didn't bid on it when it sold it on eBay when they closed up a couple of years ago.) Here she is post-production, stored away in Paul's basement.

All of the blue on Beulah is bounce-back from the floor (The same goes for

the Saucerman portrait above, too). If you look close you can see one of the coaster wheels that the round-frame hoop-design suit rolled around on. I *still* kinda doubt that that promoted anything resembling smooth movement on the Bronson Canyon cave floor.

Here, poor Paul appears to fall victim to him own creation. Imagine the irony.

Ah, I gotta tell this --So, Paul was in the costume in this go-round too. (He had to "duckwalk" around inside of the costume in order to get it to move at all.) The eyes were affixed to flashlights --because "It" originally was supposed to stay back in the darkness of the cave and they wanted the eyes to *glow*-- so he could make the eyes appear to move by pushing the flashlight handles around. Paul also built the pincers on the long arms to actually *work* using a mechanism similar to bicycle brakes. The arms themselves, though cumbersome, were still capable of 180-degree arcs of movement. The overall effect was said to be uncannily lifelike. In fact, when AIP partner Jim Nicholson came in look at the full-size Beulah for the first time, Paul ducked under the costume, started working the controls and demostrated enough costume dexterity to pluck a hankerchief out of Nicholson's breast pocket with one of the pincers. Nicholson loved it. "Paul you've done it again!" he laughed." I never thought you'd come up with something this far out!"

Okay, here's the part I'm getting to --once the crew got all assembled out at the Bronson Caves locale (located in the Hollywood Hills) somebody rolled a heavy equiptment-laden grip cart over Beulah's arms *and totally wrecked* the cable mechanisms! (And if you watch the movie close, it looks like that this little mishap *just* about tore the arms *off* as well!...they look *really* stressed in some scenes.) Sheez. Nowadays even a B-movie production would come to a halt until the *title character* could be repaired --but this was a *Roger Corman* production for the just-born AIP, dammit! The cave was rented for the day, they were already there, and *by God*, they had a picture to make! (That's why Beverly Garland has to sort of *...help* Beulah's claw grab her by the throat, though . Ah, well...)

Paul died in 1983 after a long and excruciating battle with cancer. A pity he never lived to see the outpouring of appreciation for his work that was yet to come, set off largely in 1990 by both a cover story on him by *Cinefantastique* magazine, and the release of several model kits based on his creations to America by *Billiken U.S.A*. Amongst the kit releases were *"IT" (Beulah*), *The She-Creature*, *The Colossal Beast*, and the *Saucerman*. Since I have a few Paul and Bob tributes at my house ...Here's my own big *Beulah* kit in the upstairs corner display room. Hope you enjoyed this bit-o Hollywood history (and a wall of thanks to Bob Burns for all the behind-the-scenes photos).

posted by c. martin croker at 11:35 pm | 6 comments

wednesday, june 21, 2006

TV Week that wasn't

November 22 1963. It's the last Friday before Thanksgiving and BANG... The President of the United States is shot dead while riding in his motorcade in Dallas. The entire nation is in shock.

So what's on TV?

Probably just news reports and updates of the terrible tragedy for the near and foreseeable future... plus the live reports of national mourning, the presidential funeral and other sad but related events.

But what was *supposed* to be on?

My mom always made it a

habit to squirrel away newspaper clippings from big-time historical events while I was growing up...though sometimes it seemed like she 'd just grab any ol' part of the paper and stick it in the savin' pile. This was one of those occasions. For reasons unknown she saved the TV section from the week directly following JFK's assasination. This section must've already been all finished and typeset 'cause there's *no hint* that the biggest story in the world has even taken place. Doubtless a lot of this programming never saw the airwaves (Just like after 911) so keep that in mind as you peruse this entry. If JFK had just been riding in a hardtop that Friday the world might've spun more like it does in print here --at least as far as Atlanta TV goes.

ROD SERLING HIGH IN 'TWILIGHT ZONE'

Rod Serling, creator and host of CBS' "Twilight Zone," is drifting on the more pleasant brand of cloud these days with his half-hour series attracting many of the top actors in Hollywood. Mickey Rooney, Rita Lee, Lee Marvin and William Shatner are but a few who have had roles on the program, aired Fridays at 9:30 p.m. on WAGA-TV.

Saturday's Dial-Log Nov. 23

HIGHLIGHTS

("Best Bets" in italics)

7:30 — *Hootenanny (11): From University of Pittsburgh, entertainers are the Tarriers, Elan Stuart, Josh White, the Brothers Four, Ian and Sylvia and Woody Allen.*

8:30 — *The Defenders (5): "Claire Cheval Died in Boston"—A story dealing with the often comical behind-the-scenes problems of a play during pre-Broadway tryout. E. G. Marshall, Robert Reed, Barbara Bazley.*

8:30—Joey Bishop Show (2): "Joey Gets Brainwashed"—Vic Damone appears as himself in a zany cloak-and-dagger comedy in which Joey becomes convinced that both he and Vic are Soviet spies. Joey Bishop, Abby Dalton.

9:00—*Saturday Night at the Movies (2): "Imitation General" — An American sergeant impersonates a dead general to save an Army unit from defeat during World War II's Battle of the Bulge. Glenn Ford, Red Buttons, Taina Elg. (C)*

9:30—New Phil Silvers Show (5): Television snack tables Harry Grafton is producing on the side get mixed up with government order and end up in a remote Army outpost in the Pacific.

10:00—Gunsmoke (5): First of a two - part drama starring Gilbert Roland and Gene Evans. James Arness, Dennis Weaver.

11:05—Late Show (2): "Bhowana Junction"—The story of an Anglo-Indian girl and her adventures in postwar Pakistan. Ava Gardner, Stewart Granger. (C.)

11:20—Science Fiction Playhouse (5): "The Lost Missile" A young scientist works against time perfecting missile which could catch the lost renegade radioactive missile. Robert Loggia, Ellen Parker.

11:40 — Late Movie (11): "Mission Over Korea"—Pilots of Army cub planes in Korea are sent on dangerous mission spotting. John Hodiak, Maureen O'Sullivan, Rex Reason.

1:00—Late Late Show (2): "Star Dust" — A group of young hopefuls try to break into show business in Hollywood, Linda Darnell, John Payne, Roland Young.

SAT. AFT.	WSB-TV—2 (NBC) (c) Color Programs	WAGA-TV—5 (CBS)	WAII-TV—11 (ABC)
12:00	Sgt. Preston	Sky King	Bugs Bunny
12:15	=	=	=
12:30	Bullwinkle (c)	Do You Know	Magic Land of Allakazam
12:45	=	=	=
1:00	Exploring (c)	Quick Draw McGraw	My Friend Flicka
1:15	=	=	=
1:30	=	Football: Clemson	American Bandstand
1:45	=	=	=
2:00	The Unknown War of the Satellites"	at	=
2:15	=	So. Carolina	=
2:30	with Sonna	=	Action Theater
2:45	=	=	=
3:00	Cabot, Dirk Miller	=	=
3:15	=	=	=
3:30	Anne	=	Stars of
3:45	Boy	=	Tomorrow
4:00	Toyland	=	Pre-Olympics
4:15	Theatre	=	AFL
4:30	"Santiago"	Ch. Bowl 'g	Highlights
4:45	with Alan	In Progress	=
5:00	Ladd, Lloyd	William	Wide World
5:15	Nolan	Brothers	of Sports (c)
5:30	(color)	F. Wagner	=
5:45	=	Show	=

SAT. EVE.	WSB-TV—2 (NBC) (c) Color Programs	WAGA-TV—5 (CBS)	WAII-TV—11 (ABC)
6:00	Two	Battlefield:	=
6:15	Bells	"Purple	=
6:30	6:30 News	Heart,"	Live Atlanta
6:45	Eye Witness	Dunk	Wrestling
7:00	Arthur	Andrews,	=
7:15	Smith Show	R. Conte	=
7:30	The	Jackie	Hootenanny
7:45	Lieutenant	Gleason	=
8:00	=	=	=
8:15	=	=	=
8:30	Joey Bishop	Defenders	Lawrence
8:45	Show (c)	=	Welk
9:00	Saturday	=	=
9:15	Night Movies:	=	=
9:30	"Imitation	New Phil	Jerry
9:45	General"	Silvers Show	Lewis
10:00	Glenn Ford,	Gunsmoke	Show
10:15	Red Buttons,	=	=
10:30	Taina Elg	=	=
10:45	=	=	=
11:00	Ga. Tech F'ball	Panorama	=
11:15	Late Show	News	=
11:30	"Bhowana	"The Lost	Night Watch
11:45	Junction" (c)	Missile"	"Mrs. M'slow"

Sunday's Dial-Log Nov. 24

HIGHLIGHTS

("Best bets" in italics)

12:30—Football Review (2): Furman Bisher and a panel of grid experts review all of Saturday's football action.

1:00—Football (5): Redskins vs. Eagles.

1:30—*Issues and Answers (11): President Nasser of the United Arab Republic will be interviewed.*

2:30 — TV Toyland Theatre (2): "National Velvet" — A young English girl wins a horse in a raffle and determinedly trains him to ride in the famed Grand National. Elizabeth Taylor, Mickey Rooney, Donald Crisp.

3:30 — Football (11): Oakland Raiders vs. Denver Broncos.

4:30—Maverick (11): "Easy Mark"—Bart Maverick poses as another man and becomes the target for a hired killer's bullet. Jack Kelly, Edgar Buchanan, Pippa Scott.

4:30—GE College Bowl (2): University of Massachusetts, Amherst, Mass., is the challenging school. Robert Earle is moderator. (C)

7:00 — Bill Dana (2): "The Poker Game"—Jose bobs the trump card in a card game that nearly lands his boss in

SUN. A. M.	WSB-TV—2 (NBC) (c) Color Programs	WAGA-TV—5 (CBS)	WAII-TV—11 (ABC)
8:00	Wally Fowler	Caravan	Gene
8:15	=	Gospel	Brothers
8:30	=	Sing	News, Choir
8:45	=	=	of Week
9:00	Cartoon	Oral Roberts	Cadle
9:15	Cavalcade	=	Tabernacle
9:30	Cartoon	Faith for	Church of
9:45	Cafeteria	Today	The Week
10:00	Captain	This Is the	Church
10:15	Gallant	Life	Light Time
10:30	Wild	Look Up	This Week
10:45	Kingdom	and Live	in History
11:00	Second-Person	First Baptist	Cartoon
11:15	de Leon	Church Ser-	Carnival
11:30	Baptist	vices Dr.	=
11:45	Church Serv.	Roy McLain	=

SUN. AFT.	WSB-TV—2 (NBC) (c) Color Programs	WAGA-TV—5 (CBS)	WAII-TV—11 (ABC)
12:00	NFL Football	Camera	House
12:15	Highlights	Three	Detective
12:30	Football	"Face the	=
12:45	Review	Nation"	=
1:00	The Story	Football	Football
1:15	of ..... (c)	Redskins	Discovery
1:30	Thunderbirds	vs.	Issues and
1:45	Theatre: (c)	Philadelphia	Answers
2:00	"No Time	=	Analysis
2:15	for Sergeants"	=	=
2:30	A. Griffith	=	Gospel
2:45	M Hamilton	=	Fairbairns
3:00	M. McCormick	=	=
3:15	=	=	Oakland
3:30	TV Toyland	=	Raiders
3:45	Theatre:	=	vs.
4:00	"National	Biography:	Denver
4:15	Velvet"	Lindbergh	Broncos
4:30	Elz. Taylor	=	=
4:45	M. Rooney	=	=
5:00	D. Crisp	Movie Mas-	=
5:15	=	terpiece:	=
5:30	This Week with	"Cardinal of	=
5:45	Fred Bezgo	Evil"	=

SUN. EVE.	WSB-TV—2 (NBC)	WAGA-TV—5 (CBS)	WAII-TV—11 (ABC)

jail. Bill Dana.

7:30—*My Favorite Martian* (3): *Tim is getting nowhere trying to date his pretty co-worker, Cynthia Parker, so he asks Uncle Martian to read her mind and find out how he can win her. When Tim learns that Cynthia prefers men who are intellectual and cultured, he makes a violent attempt to become the man of her dreams.* Ray Walston, Bill Bixby, Ann Marshall.

7:30 — Travels of Jaimie McPheeters (11): "The Day of the Homeless" — Jaimie is held prisoner in an orphanage. Dan O'Herlihy, Kurt Russell.

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Monday's Dial-Log Nov. 25

HIGHLIGHTS

("Best bets" in italics)

8:30—Theater (11): "Tarzan Goes to India" — Tarzan battles a band of fanatics who are trying to prevent the filming of a movie in India. Jock Mahoney, Jai.

10:00 — Morning Movie (11): "Hold That Ghost" — Band at Charlie Dorsey's ghost "Legacy." A drama of love and jealousy. Ingrid Bergman, Susan Hayward.

10:15 — Armchair Playhouse (3): "The Four Way" — A happy couple get involved in a flock of family problems when approached by a persistent fashion director. Cary Grant, Betsy Drake, Lorene Tuttle.

7:00 — Death Valley Days (5): "The Vintage Years" — The leader of a religious sect is trapped by two people who plan to rob him of the community's yearly earnings. Ralph Bellamy.

7:30 — The Outer Limits (11): "Tourist Attraction" — A Central American dictator hopes that captured sea monsters will attract tourists, but finds instead it attracts other sea monsters. Sherry Jackson, Hugh Marlowe, Joan Staley.

7:30—Monday Night at the Movies (2): "Singing in the Rain" — A musical comedy about Hollywood's transition from silents to talkies. Gene Kelly, Debbie Reynolds, Donald O'Connor. (C)

8:30 — Lucy Show (3): Lucy learns that Vivian, through a loophole in her lease, could become the owner of her house. Lucille Ball, Vivian Vance, Dick Martin.

8:30 — Wagon Train (11): "The Michael Malone Story" — A priest, traveling in disguise, unwittingly captivates the heart of a girl who is unaware of his calling. John McIntire, Robert Fuller, Michael Pate. (C)

9:30—M Squad (5): "Death Threat"—Frank finds that his life is in jeopardy when a petty thief threatens to get even with him.

9:30 — Andy Griffith (3): *Barney plans Cupid for Gomer when Darcy's girl friend threatens not to go to the annual chamber of commerce dance unless her smiling son has a date, too.* Andy Griffith, Ronny Howard.

10:00—Breaking Point (11): "A Little Anger is a Good Thing" — Retired Tyrone-colt farmer sends a reason to stand to Jon Paul Hudgens. Edward Franz, Arthur O'Connell.

10:00 — Sing Along With Mitch (2): "Family Favorites" —Mitch and Pup invite the whole family, with cousin Irv down, to return to the old homestead for a special Thanksgiving — Mitch Miller and the Sing Along Gang. (C)

11:30—Big Movie (2): "Side Street" — Farley Granger, Cathy O'Donnell. A mailman opens mail in order to borrow money to be married; he finds himself accompanied by a blackmailed Hollywood press agent . . . when the miracle happens. Frank Sinatra, Fred MacMurray.

11:30 — Late Movie (11): "The Sea Tower Spies"—Two brothers in the colonial service break up plot by plunge Europe into war. Basil Rathbone, Douglas Fairbanks Jr.

WETV (CHANNEL 30)

Tuesday's Dial-Log Nov. 26

HIGHLIGHTS

("Best bets" in italics)

8:30—Theater (11): "Strictly in the Groove" — College man forms a band but father banishes him to a Western dude ranch. Uncle Nelson, Russell Hicks, Mary Healy.

10:00 — Morning Movie (3): "Red Pony" — Amid unhappy family situation, a sensitive lad finds pleasure in his Red Pony and sorrow in its death. Robert Mitchum, Myrna Loy.

11:15—Armchair Playhouse (2): "Lightning Strikes Twice" —A man acquitted of murder tries to regain his former status in the community. Ruth Roman, Richard Todd, Zachary Scott.

7:30 — Mr. Novak (2): "Pay the Two Dollars" — Mr. Novak tries to break up a fight and is accused of breaking a boy's arm. James Franciscus, Dean Jagger, MacDonald Carey.

7:30—Combat (3): "Anatomy of a Patrol"—A battle of wits is waged by Saunders' squad and German counterparts as each race to reach downed American photo reconnaissance plane. Vic Morrow, Rick Jason, Pierre Jalbert.

8:00 — The Red Skelton Hour (5): George Gobel, Jules Munshin and Vi Velasco appear on tonight's show. The big sketch involves Freddie the Freeloader in a deal to help out a psychologist.

8:00 — The Richard Boone Show (2): "Captain Al Sanchez"—A poor cannery worker goes to Tijuana once a month, where he poses as an important and successful sea captain.

9:30 — The Jack Benny Program (3): Benny embarks on a cruise of Hawaii — and who should be aboard but Jayne Mansfield?

10:00 — The Andy Williams Show (2): *Tonight's guests include Lawrence Welk and Phil Harris.* (C)

10:00 — The Fugitive (11): "Nightmare at North Oak"—Kimble does an heroic act and it nearly costs him his life. David Janssen, Barry Morse, Nancy Wickwire.

10:00 — The Garry Moore Show (3): Garry's guests tonight will include comedian Bill Cosby, singer Rosemary Clooney and Dorothy Loudon.

11:30 — Late Movie (11): "100 Men and a Girl" — 100 men, unemployed symphony musicians, to get sponsorship for radio contract must obtain conductor who is known. Trombone's daughter sets course to get Stokowski. Deanna Durbin, Adolphe Menjou, Leopold Stokowski.

11:30 — Late Show (5): "Knute Rockne — All American"—The life story of Knute Rockne as he lived—his victories and his defeats. Pat O'Brien, Ronald Reagan.

Wednesday's Dial-Log Nov. 27

HIGHLIGHTS

("Best bets" in italics)

8:30 — Theater (11): "Law of the Barbary Coast"—After the murder of her brother, girl takes job in a gambling den to get proof needed for the conviction of the brother's killer. Big Stephen Dunne, Gloria Henry, Ross Ford.

10:00 — Morning Movie (2): "Fuller Brush Man" — Red decides he is top flight salesman and to prove it he becomes a Fuller Brush salesman. Red Skelton, Janet Blair.

12:15 — Armchair Playhouse (2): "Country Doctor" — Jean Hersholt, June Lang, Dionne Quintuplets.

7:00 — Whirlybirds (2): "Star Witness"—A rich man, who has just been acquitted of his wife's murder, hires Chuck and P.T. to fly him and his secretary to his country estate.

7:30 — The Virginian (2): "Stopover in a Western Town" — A spoiled girl's attempts to make the Virginian jealous lead to tragedy. Lee J. Cobb, James Drury, Doug McClure.

7:30—CBS Reports (5): *"The Flight From Hollywood" — A study of the changing motion picture scene in recent years, with its economic and artistic implications.*

8:00—The Patty Duke Show (11): "The Actress" — Patty and cousin Cathy try out for the starring role of Cleopatra in the high school play. Patty Duke, Alan Mowbray, Jean Byron.

9:00 — Espionage (2): *"A Camel to Ride" — An Irish priest serving in an Arab country is asked to support an armed revolt.* Bill Travers.

9:00 — Ben Casey (11): "My Love, My Love" — Story of a physician with multiple sclerosis and a failing marriage. Barry Nelson, Vincent Edwards, Sam Jaffe.

10:00 — Danny Kaye Show (5): *Danny Kaye is host to* Mahalia Jackson, Nancy Walk-

Thursday's Dial-Log Nov. 28

HIGHLIGHTS

("Best bets" in italics)

8:30—Theater (11): "Michigan Kid"—Hero and his three pals defeat efforts of shady sheriff and villain, saving ranch for pretty new owner. Jon Hall, Victor McLaglen, Rita Johnson.

10:00—Thanksgiving Parade (2): Lorne Greene and Betty White will be cohosts and commentators of this annual parade.

12:15 — TV Teyland (2): "Gulliver's Travels"—The adventures of Gulliver from the storm-tossed shipwreck at sea to the spectacular battle between the armies of the "little people."

7:00—The Lee Marvin Show (2): "The Philadelphia Story"—Two men, after robbing a family, force their teen-age daughter to drive off with them. (C)

8:00—The Donna Reed Show (11): What Are Friends For?"—Donna takes disciplinary action when son Jeff abuses privileges of friendship. Donna Reed, Carl Betz, Paul Petersen.

8:00 — Rawhide (5): *"Incident of Confidence Creek"—A confidence man with the flair of a showman is aided by the drovers when his wagon breaks down. He promptly shows his gratitude by stealing the ownership papers to the herd and selling it to the vice president of a bank.* Clint Eastwood, Eric Fleming, Dick York.

8:30 — Dr. Kildare (2): "Four Feet in the Morning"—Conclusion of drama begun on the Nov. 21 show. Story of an unwed teen-age expectant mother.

9:00 — Perry Mason (5): *"The case of the Fertile Felon"—A dying woman establishes a $1 million gift for her faithful nurse, and Perry Mason is engaged to defend the nurse's daughter when she is accused of murdering the rich woman's attorney after he fails to deliver the check.* Raymond Burr, Barbara Hale, William Hopper.

Friday's Dial-Log Nov. 29

HIGHLIGHTS

("Best bets" in italics)

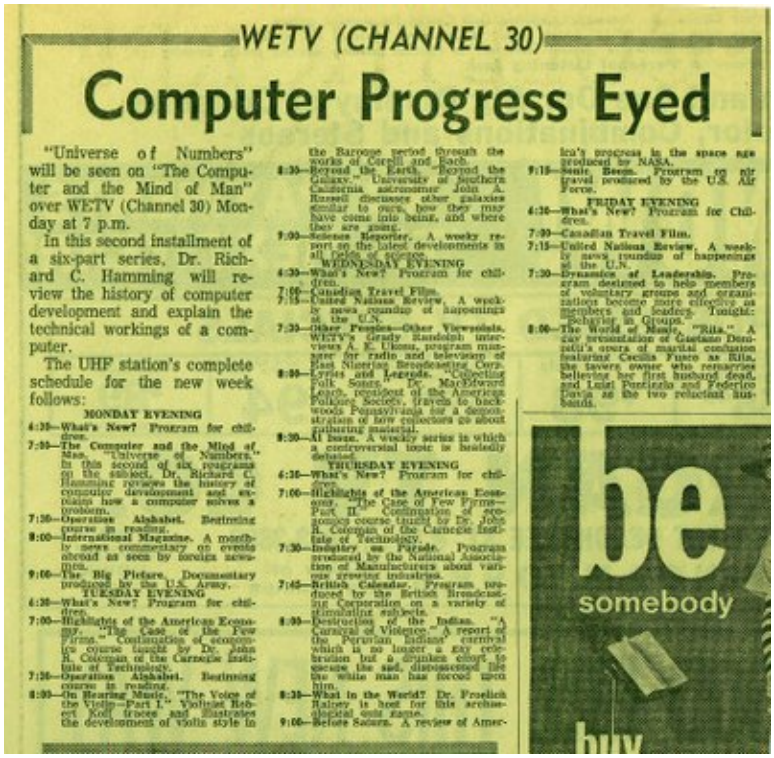
8:30—Theater (11): "Richest Man in Town" — Editor of small town paper is fooled by swindler's scheme. Love causes change of heart. Joel McCrea, Miriam Hopkins, Fay Wray.

10:00 — Morning Movie (2): "Hell's Ship Mutiny" — Rebels are encountered in the South Seas. Jon Hall, Peter Lorre.

12:15 — Armchair Playhouse (2): "The Virginian" — A young woman is horrified when her fiance orders the hanging of his friend for cattle rustling. Joel McCrea, Brian Donlevy, Sonny Tufts.

7:00—Have Gun, Will Travel (2): "The Five Books of Owen Deaver" — A young sheriff discovers that Philadel-

Wow, three big channels --but almost always something to watch! No indication of Ted Turner or even TBS yet (which was the UHF station WTCG when Ted first came on the TV scene --more about that later).
And in case you didn't remember --or maybe weren't born yet--virtually all TV sections in big-city newspapers were printed primarily in green in the 1960's. Who knows why? Actually though, Atlanta *did* have one UHF station in the form of Channel 30. (which ran a lot of PBS-type stuff) Their listings ran in only one place in the section like this:



WETV (CHANNEL 30)

Computer Progress Eyed

"Universe of Numbers" will be seen on "The Computer and the Mind of Man" over WETV (Channel 30) Monday at 7 p.m.

In this second installment of a six-part series, Dr. Richard C. Hamming will review the history of computer development and explain the technical workings of a computer.

The UHF station's complete schedule for the new week follows:

MONDAY EVENING

4:30—What's New? Program for children.

7:00—The Computer and the Mind of Man. "Universe of Numbers." In this second of six programs on the subject, Dr. Richard C. Hamming reviews the history of computer development and explains how a computer solves a problem.

7:30—Operation Alphabet. Beginning course in reading.

8:00—International Magazine. A monthly news commentary on events abroad as seen by foreign newsmen.

9:00—The Big Picture. Documentary produced by the U.S. Army.

TUESDAY EVENING

4:30—What's New? Program for children.

7:00—Highlights of the American Economy. "The Case of the Few Firms." Continuation of economics course taught by Dr. John R. Coleman of the Carnegie Institute of Technology.

7:30—Operation Alphabet. Beginning course in reading.

8:00—On Hearing Music. "The Voice of the Violin—Part I." Violinist Robert Koff traces and illustrates the development of violin style in the Baroque period through the works of Corelli and Bach.

8:30—Beyond the Earth. Beyond the Galaxy." University of Southern California astronomer John A. Russell discusses other galaxies similar to ours, how they may have come into being, and where they are going.

9:00—Science Reporter. A weekly report on the latest developments in all fields of science.

WEDNESDAY EVENING

4:30—What's New? Program for children.

7:00—Canadian Travel Film.

7:15—United Nations Review. A weekly news roundup of happenings at the U.N.

7:30—Other Peoples—Other Viewpoints. WETV's Grady Sandolph interviews A. E. Ukoha, program manager for radio and television of East Nigerian Broadcasting Corp.

8:00—Lyrics and Legends. "Collecting Folk Songs." Dr. MayEdward Leach, president of the American Folklore Society, travels to backwoods Pennsylvania for a demonstration of how collectors go about gathering material.

8:30—Al Boone. A weekly series in which a controversial topic is heatedly debated.

THURSDAY EVENING

4:30—What's New? Program for children.

7:00—Highlights of the American Economy. "The Case of Few Firms—Part II." Continuation of economics course taught by Dr. John R. Coleman of the Carnegie Institute of Technology.

7:30—Insights on Parade. Program produced by the National Association of Manufacturers about various present industries.

7:45—British Calendar. Program produced by the British Broadcasting Corporation on a variety of stimulating subjects.

8:00—Destruction of the Indian. "A Carnage of Violence." A report of the Peruvian Indians' carnival which is no longer a gay celebration but a drunken orgy to appease the sad, dispossessed life the white man has forced upon him.

8:30—What in the World? Dr. Froelich Rainey is host for this archaeological quiz game.

9:00—Before Saturn. A review of America's progress in the space age produced by NASA.

9:15—Sonic Boom. Program on air travel produced by the U.S. Air Force.

FRIDAY EVENING

4:30—What's New? Program for Children.

7:00—Canadian Travel Film.

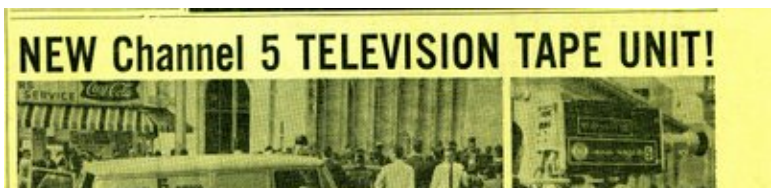
7:15—United Nations Review. A weekly news roundup of happenings at the U.N.

7:30—Dynamics of Leadership. Program designed to help members of voluntary groups and organizations become more effective as members and leaders. Tonight: "Behavior in Groups."

8:00—The World of Music. "Rita." A gay presentation of Gaetano Donizetti's opera of marital confusion featuring Cecilia Fusco as Rita, the tavern owner who remarries believing her first husband dead, and Luigi Pontiello and Federico Davia as the two reluctant husbands.

be somebody buy

Lastly, watch out for Channel 5 in '64...They've got this whole "*clear-as-life*" tape deal goin' on...
(Now, if they can find someone who can rub-on letraset type in a straight line...)



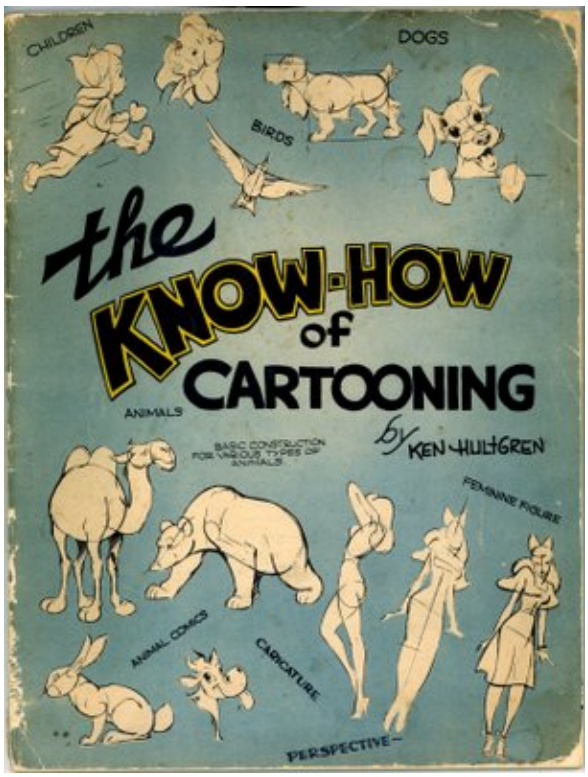
TRANSISTORIZED CAMERA
MONITORS, TAPE DECK
LIGHTWEIGHT UNITS
PORTABLE TV TAPE... exclusive on Ch.5
Portable transistorized equipment enables WAGA-TV news to go anywhere news breaks and return with clear-as-life sight and sound coverage for news specials or PANORAMA NEWS at 6 & 11pm!

That's it for now. More kick-ass stuff later this week.

posted by c. martin croker at 2:47 pm | 12 comments

sunday, june 18, 2006

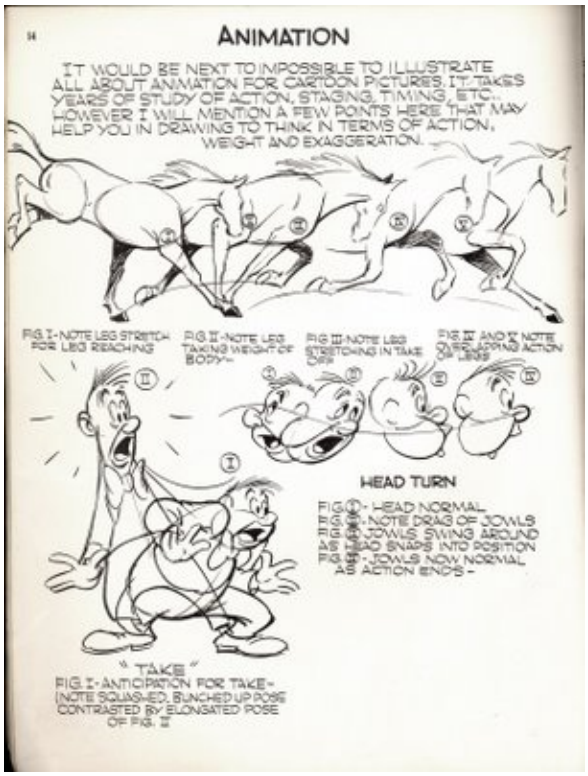
Ken Hultgren on Cartooning

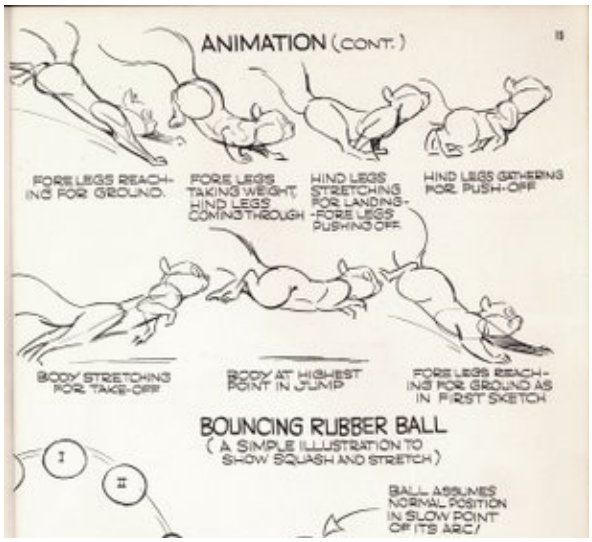


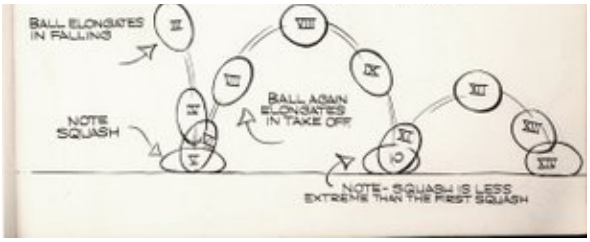
22 years or so ago I was reading the introduction to a book by that William Stout had written and he referenced the name Ken Hultgren. Ken Hultgren? Now, where the hell did I know that name from? I knew I had seen it a lot at some point in my life --But finding out who-did-what in the Hollywood arts was no mean feat in the dark days before the internet if you didn't work there ...and here I was looking for animation answers from the rural south. Still, with a couple of phone calls I was able to find out about his Bambi-era work for Disney, his work for some other Hollywood studios as an animator, layout man and story director, and that he had drawn a *lot* of old comic books. Was any of this work really what I knew his name from, though?

A year or so later when Dave Newton and I were sharing an apartment

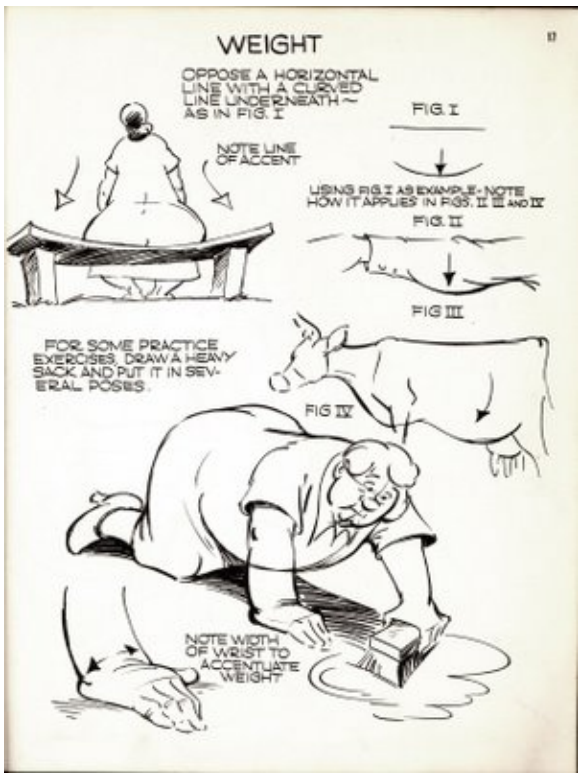
after art school, I was looking through a typical pile of Dave's guitar chord books, monster magazines, fanzines, and graphic novels when I pulled out this thin book titled *The Know-How of Cartooning.* It looked really dog-earred, but before I could even open it to investigate further my eye caught the name of the author --*Ken Hultgren!* Holy Crap! There it was! Dave said it must've been his dad's (who, like Dave, was also a commercial artist). I checked out the date inside --June 1946. I flipped through the 64 page book --and while I was impressed, I wasn't really blown away by the book's contents like I hoped I would be. Don't get me wrong--It's *really* nice work, but it struck me initially sorta like Preston Blair-lite (an' *some* of it seems pretty derivative of *that* material). Nevertheless, it's some good, solid 1940's cartooning that's considerably more obscure than what we're used to seeing. So, here's a 12 page sampling of, as it's subtitled *"a manual of instructions and suggestions on the art of cartooning, including animation. For use of beginners as well as advanced students."* Enjoy.


ANIMATION
IT WOULD BE NEXT TO IMPOSSIBLE TO ILLUSTRATE ALL ABOUT ANIMATION FOR CARTOON PICTURES. IT TAKES YEARS OF STUDY OF ACTION, STAGING, TIMING, ETC.. HOWEVER I WILL MENTION A FEW POINTS HERE THAT MAY HELP YOU IN DRAWING TO THINK IN TERMS OF ACTION, WEIGHT AND EXAGGERATION.
FIG. I - NOTE LEG STRETCH FOR LEG REACHING
FIG. II - NOTE LEG TAKING WEIGHT OF BODY -
FIG III - NOTE LEG STRETCHING IN TAKE OFF
FIG. IV AND V NOTE OVERLAPPING ACTION OF LEGS
HEAD TURN
FIG. I - HEAD NORMAL
FIG. II - NOTE DRAG OF JOWLS
FIG. III - JOWLS SWING AROUND AS HEAD SNAPS INTO POSITION
FIG. IV - JOWLS NOW NORMAL AS ACTION ENDS -
"TAKE"
FIG. I - ANTICIPATION FOR TAKE - (NOTE SQUASHED, BUNCHED UP POSE CONTRASTED BY ELONGATED POSE OF FIG. II


ANIMATION (CONT.)
FORE LEGS REACHING FOR GROUND.
FORE LEGS TAKING WEIGHT, HIND LEGS COMING THROUGH
HIND LEGS STRETCHING FOR LANDING - FORE LEGS PUSHING OFF.
HIND LEGS GATHERING FOR PUSH-OFF
BODY STRETCHING FOR TAKE-OFF
BODY AT HIGHEST POINT IN JUMP
FORE LEGS REACHING FOR GROUND AS IN FIRST SKETCH
BOUNCING RUBBER BALL
(A SIMPLE ILLUSTRATION TO SHOW SQUASH AND STRETCH)
I
II
BALL ASSUMES NORMAL POSITION IN SLOW POINT OF ITS ARC/


BALL ELONGATES IN FALLING
NOTE SQUASH
BALL AGAIN ELONGATES IN TAKE OFF
NOTE - SQUASH IS LESS EXTREME THAN THE FIRST SQUASH

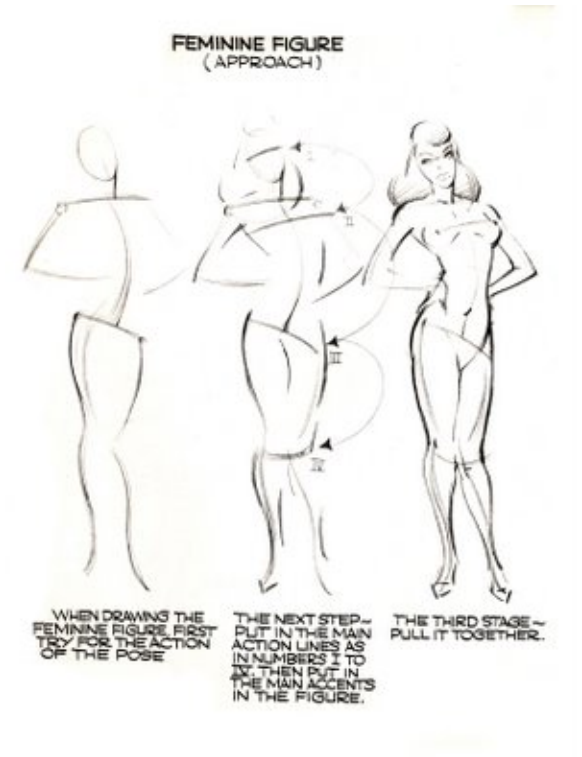
SQUASH and STRETCH (CONT.)
SQUASH AND STRETCH APPLY TO COMIC STRIPS TOO. DON'T BE AFRAID TO EXAGGERATE — MAKE WITH A TAKE, CHIP!
LIKE THIS?
A.
B.
NOTE HOW HEAD ELONGATES IN "TAKE" AND HOW EARS ARE PULLED BACK TO ACCENTUATE THE EXTREME POSE.
THE OTHER EXTREME IS SQUASH — GET THE IDEA?

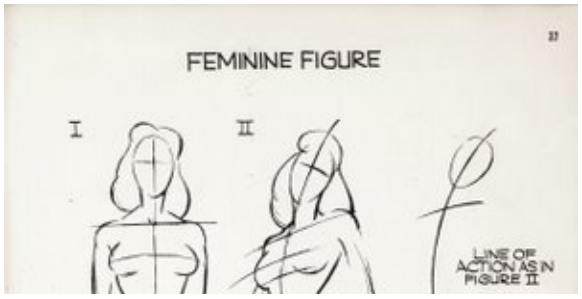

WEIGHT
OPPOSE A HORIZONTAL LINE WITH A CURVED LINE UNDERNEATH — AS IN FIG. I
FIG. I
NOTE LINE OF ACCENT
USING FIG. I AS EXAMPLE - NOTE HOW IT APPLIES IN FIGS. II, III AND IV
FIG. II
FIG III
FOR SOME PRACTICE EXERCISES, DRAW A HEAVY SACK AND PUT IT IN SEVERAL POSES.
FIG IV
NOTE WIDTH OF WRIST TO ACCENTUATE WEIGHT

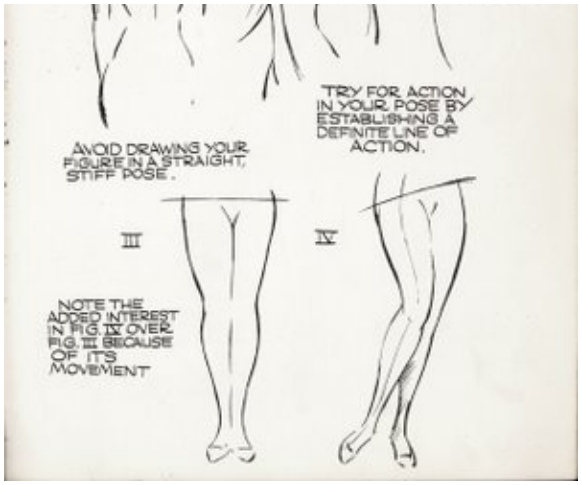
WEIGHT (CONT.)

HERE! HOLD THIS BAG OF SAND - I WANT TO DEMONSTRATE WEIGHT!
OBSERVE HOW CHIP'S WHOLE BODY REACTS TO WEIGHT!
NOTE HOW WEIGHT FLATTENS STOMACH.
NOW TO GO A BIT FURTHER— HERE! CATCH!
HAS ANYBODY ANY USE FOR A WINDOW SHADE ??

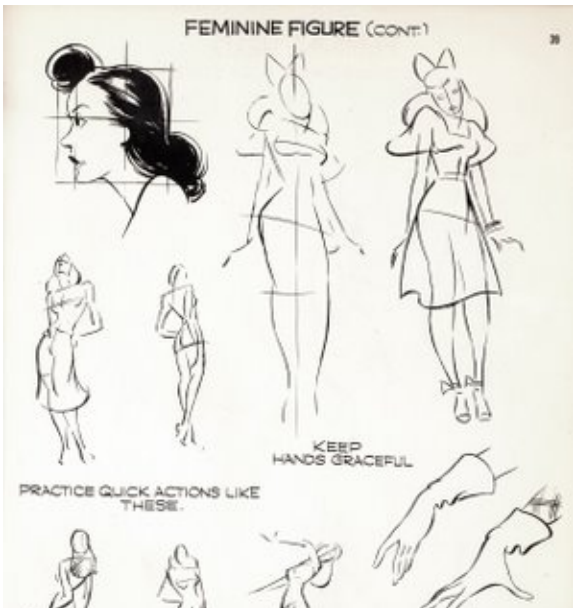
Here's my favorite part...how to draw the feminine figure --60 years ago!


FEMININE FIGURE
(APPROACH)
WHEN DRAWING THE FEMININE FIGURE, FIRST TRY FOR THE ACTION OF THE POSE
THE NEXT STEP— PUT IN THE MAIN ACTION LINES AS IN NUMBERS I TO IV. THEN PUT IN THE MAIN ACCENTS IN THE FIGURE.
THE THIRD STAGE — PULL IT TOGETHER.




TRY FOR ACTION IN YOUR POSE BY ESTABLISHING A DEFINITE LINE OF ACTION.
AVOID DRAWING YOUR FIGURE IN A STRAIGHT, STIFF POSE.
III
IV
NOTE THE ADDED INTEREST IN FIG. IV OVER FIG. III BECAUSE OF ITS MOVEMENT

FEMININE FIGURE
NOTE FIGURE IS 8½ HEADS HIGH – NOTE PROPORTIONS
KEEP YOUR GIRLS GRACEFUL. TRY SHIFTING THEIR WEIGHT FROM ONE LEG TO ANOTHER. IT'LL GIVE MOVEMENT TO YOUR DRAWING – TRY FOR VARIETY IN THE POSITION OF THE ARMS, LEGS, ETC.
NOTE TAPERING LEGS AND THIN ANKLES


FEMININE FIGURE (CONT.)
KEEP HANDS GRACEFUL
PRACTICE QUICK ACTIONS LIKE THESE.

ANIMAL COMICS
WATCH THE PULL AND TENSION ON DRAPERY- IT GIVES WEIGHT TO MATERIAL
NOTE DRAG OF MATERIAL WHEN CHARACTER IS IN ACTION.-

This next page is *pretty* interesting...just spellin' it out...

WILL BE THE EFFECT.
(SMALL HAT ON LARGE HEAD)
(LARGE COLLAR ON THIN NECK)
AND IN THIS CASE—HE'S INCONGRUOUS!
THAT'S NOT SO—I'M CHIP!
DISTORTION (PROPS)
DISTORTION IS WIDELY USED IN IMAGINATIVE STRIPS. NOTE IN THE EXAMPLES THAT PARALLEL LINES ARE SELDOM USED. START A FORM ONE WAY, THEN REVERSE IT. GET VARIETY TO YOUR SHAPES.

BTW --I finally *did* remember where I knew Ken's name from...It was from all those damn TV Popeyes he directed in the early '60's.
Arf, arf, arf!
(And if anybody's ever seen this stuff reprinted before please let me know.)

posted by c. martin croker at 8:27 pm | 16 comments